

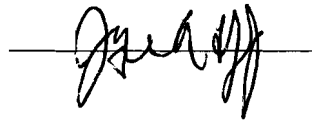
Literature and Tourism

An Honors Thesis (HONRS 499)

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A handwritten signature in black ink, appearing to read "Joyce Huff", is written over a horizontal line.

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Muncie, Indiana

May 2008

Abstract

The purpose of this paper is to analyze the success of various techniques in literary tourism, mainly in England. Most observations and research were done on a three-month study abroad trip in England. This paper explains the two consumer decision making models, and what those models mean to tourism; it also explores the strong connection that exists between literature and tourism, and how the business relies on the idea of the "heritage industry." Lastly, the findings are applied to three students who visited several literary sites throughout England.

The relationship between literature and tourism has, for many years now, been a very close one. For example, in 1891, Dove Cottage—once inhabited by Wordsworth, his sister and his wife—opened to the public. Ever since, scores of tourists have flocked to the Lake District to bask in the aura of the scenery which inspired Wordsworth and several other Lake District poets (James 32-33). There is certainly a connection between tourism and literature, and exploring that connection enlightens us; first, we may begin to comprehend what the attraction is in visiting the homes (or fictional homes) of characters or authors—what the connection is between the text and the reader. Secondly, we begin to understand what type of author image the tourist destinations are trying to project, and, similarly, what marketing techniques the museums are using to accomplish their ends. In the course of this paper, we will take a look at several literary tourism destinations in England—such as the Jane Austen sites in Bath and Chawton and the Charles Dickens Museum in London—and also some of the reactions to these spots from American students on a study abroad trip; we will use these sites to analyze the marketing techniques of literary tourist attractions, observing whether they are effective and what impact they have on the literature and the scholarship of the literature.

To begin with, we must look at tourism and attempt to understand why tourists behave in the ways that they do. Two different theories exist that hypothesize as to what influences the public's choices of vacation. The first is called "spill over" theory; in this model, "the practices and behaviors that we become accustomed to and comfortable with through our everyday work will 'spill over' into our leisure pursuits, whether positive or negative" (Gorrell 19). This model of consumer decision making is helpful with our literary tourism example; we could say that someone whose career involves a large amount of structure might be more likely to choose a guided literary bus tour—where the company takes the customers from place to place over the course of several days, with a schedule of places to tour, eat and sleep. For instance, literary tours are available of "Henry Jame's Tuscany;" for \$1,160 per person, the customer can experience "an estate in the hamlet of Monterongriffoli, Italy" as well as "cooking classes and truffle hunts" (Kuchment 62). The spill-over theory helps to explain the existence of so many of these regimented tours. Yet there still exist many people who prefer to plan out the trip themselves, going on self-guided tours and making impulsive decisions about activities; these, according to the spill-over theory, are the people that are not accustomed to structure in their everyday life.

The other consumer decision making model that Gorrell mentions is compensation theory; this is where "tourists seek out experiences that are vastly different from or lacking in their ordinary lives" (19). Someone with a very high-maintenance job might want to take a vacation to a place where he or she can relax all day; often literary towns will have luxurious inns or quaint cottages with spectacular views of the landscape/the literary houses. Haworth (site of the Brontë Parsonage), for instance, offers innumerable cottages as well as a youth hostel located in a Victorian era mansion. The area, known for its majestic moors, offers endless opportunity for walking tours. The area is clearly attempting to market to tourists who would like a quiet place with time and space to think. The flip side in the compensation theory model is of someone that sits around—at an office job, for instance—who might be more likely to want to get out and stay active during the entire trip; for example, the person may be more likely to go on a "literary pub crawl," in which a guide takes a group around to pubs in the area, explaining to the audience the history of the pub. The history inevitably involves the patronage of one or more famous authors, accompanied by humorous anecdotes about the author's activities.

A mixture of the two theories, however, seems to be more accurate than choosing one or the other. People want to both escape from their everyday lives, yet remain somewhat in their comfort zone. But why is the study of tourist behavior important in literary tourism? More so than perhaps any other branch of tourism, the literary relies on a connection that is established before the tourist ever embarks on his or her vacation. Therefore, understanding day-to-day behavior—the reading of books, the connection between the author and the reader—is important. As John Urry says in his text, *The Tourist Gaze*, “rather than being a trivial subject tourism is significant in its ability to reveal aspects of normal practices which might otherwise remain opaque” (2). I would definitely agree with Brian Gorrell, who says in *The Psychological and Sociocultural Effects of Tourism: A Literature Review* that “tourists seek out experiences that are vastly different from or lacking in their ordinary lives” (19). But literature is also often a way for people to make up for what is “lacking in their ordinary lives.”

The literature-tourism connection is often exploited by tourist destinations. The sites want to appeal to the public’s imagination, to the tourist’s idea of what an author’s home should look like—which both the reader and the tourist board

takes from texts. However, there is a flaw in this idea—it is not possible to represent all facets of a text or an author's life. Therefore, certain aspects are chosen to be represented and others to be left out; what is left out all depends on the image of the author—or character—that the national tourism board wants publicly recognized. When we figure out what it is exactly that the tourism industry attempts to capture with their marketing techniques, then we understand the image they are trying to project. This appears to be the reason that many literary sites strive to present the author's life or writings in a way that intrigues the tourist yet makes it easily accessible to him or her. The organization of the attraction, then, is very important, as well as the media through which the information is conveyed; in the book chapter, "Literature and the Creation of Touristic Spaces," Mike Robinson and Hans Christian Anderson say that "the visitor attraction is interpreted for the visitor in such a way that it makes sense to the visitor. The author's home is laid out and explained so that it, in itself, becomes a narrative about the author" (8-9).

One way many literary spots appeal to the visitor is through a sense of "otherness" in the attraction; in Urry's book, he explains this idea, describing the notion of "departure." He defines it as "breaking with established

routines and practices of everyday life and allowing one's senses to engage with a set of stimuli that contrast with the everyday and the mundane" (2)—which goes along with Gorrell's idea of compensation. Literary tours allow travelers to immerse themselves in their favorite authors' lives, to forget about their own "everyday and mundane" existence. The draw that tourists feel to authors' lives and their writing is the sense of otherness, the curiosity to know how "it used to be." An American tourist walking into a historic London pub is completely severed from all familiar ties. Not only is the building older than most any American would ever experience, but the social structure is different as well.

The sense of uniqueness often comes from a difference in culture, which, as was explained previously, is exactly what many tourist organizations want to emphasize. The dramatization of the difference becomes what Spurgeon Thompson terms the "heritage industry." He says that when tourists visit old villages—in England, for instance—they want to see remnants of history, and they want the local inhabitants to fit into that notion of history. He says that in recent years,

the business of reconstructing villages, sand-blasting old houses into shape, creating museums where work and other activities of the past are put on display via

either people in 'traditional' costumes acting out parts, or by demonstrating machinery, has grown enormously in First World countries in the past twenty years. ("The Romance of Simulation 19)

For instance, in a survey about the literary tourist experience, one respondent stated that at Stratford-upon-Avon, the place of Shakespeare's birth, she came across one person dressed in costume; he "demonstrated how Shakespeare's dad made gloves way back in the day" (Herrick). At the Sherlock Holmes Museum in London, she saw several actors including "a 'constable' who opened the door for us" (Herrick). The house, 221b Baker Street, was set up to resemble exactly the descriptions in the books; to top it all off, when the visitors enter, they are greeted by an actor portraying Sherlock Holmes himself. The women in the gift shop are dressed in period costume as well, though they do not perform reenactments. All of these factors combine to make the set—for the whole production is very much theatric—more authentic. This is certainly what visitors want, however; the survey respondent was delighted with the entire spectacle. She had recently started reading the Sherlock Holmes books and the museum was a way for her to further immerse herself in the text.

This ability to use the site to immerse oneself in the text seems to be the reason that the heritage industry idea is so enormously popular with literary tourism. In the city of Bath, England, where the Jane Austen Centre is located, utmost care has been taken to make the museum feel authentic; the house is located—though not where Jane Austen actually resided, at number 25 Gay Street—in an old Georgian style townhouse, at number 40 Gay Street ("Jane Austen Centre). Here, the town and museum holds an annual "Jane Austen festival," where enthusiasts come from all around the country to dress in period clothing and participate in events such as regency dance workshops, walking tours and traditional tea in the regency tea rooms. The "promenade," which takes place "along the grand Georgian terraces of C18th Bath in costume of the period" ("The Jane Austen Centre") is the largest in Europe.

Urry sees events such as this one as questionable; to him, "the heritage industry is problematic because of the emphasis upon visualisation" (102). According to him, tourists look at "artefacts" (buildings, etc) and construct history to fit what they see—with literature, the "artefacts" of the visitor could include using the fiction he or she may have read; this could lead to the creation of a society as well as of a history. However, "this is an 'artefactual' history, in which various

kinds of *social* experiences are in effect ignored or trivialised, such as the relations of war, exploitation, hunger, disease, the law, and so on" (102). In the Jane Austen festival example, many of those in costume are dressed as either naval officers or foot soldiers. Yet the reoccurring presence of troops is not really explained. In books such as *Pride and Prejudice*, the officers are always conveniently at the balls to dance with the ladies—the fact that Great Britain is at war is glossed over. Subsequently, in reenactments and festivals the political climate is never really discussed, and the presence of soldiers is a defining feature of the time period that no one really questions.

Not everyone agrees with Urry's opinion that murkier sides of history are being ignored in popular consumption of literary sites. In the article, "How Shall We Ever Recollect Half the Dishes for Grandmamma?" by Alistair Duckworth, he defends the Austen heritage industry. He says that, frequently, critics condemn the Austen industry as one that "uses literary tourism to map Austen's texts onto a mythical landscape that upholds 'a reactionary and deeply conservative vision of Englishness'" (472). Duckworth refutes the notion and says that, to the contrary, Jane Austen enthusiasts are more than simply "genteel amateurs addicted to the wearing of waistcoats and pelisses and

devoted to antiquarian researches and the nostalgic recreation of a Regency England that never was" (472). He says that many "Janeites"—as he calls them—are quite aware of the politics that surrounded Austen's life and work. Though the Jane Austen Society of North America (JASNA) could, in all reality, be considered a "fan club," Duckworth asserts that in the releasing of the scholarly journal, *Persuasions*, and JASNA's sponsorship of several well-known Jane Austen scholars at a recent conference, gives the organization some credibility. As he says, "Austenmania, then, may subserve scholarly as well as commercial purposes" (473).

It is easy to see both Urry and Duckworth's point of view on the matter of artefacts and trivialization of history. For instance, when one discovers an online game, created for the BBC website, called "Survive Dickens' London," it becomes easy to understand the point Urry is trying to make; in the game, the player negotiates through a series of obstacles as an orphaned boy named "Kit," and must navigate the streets of London with the ultimate goal of meeting Charles Dickens. The game intends to be informative, with facts about Dickens' London:

Crime was rife in Victorian London. Every outing opened up the possibility of being robbed or murdered. In 1867 it was estimated that in London there were

'100,000 persons living by plunder. ("Survive Dickens London")

However, after learning these facts, the participant is asked to pick pockets for Fagin from *Oliver Twist*. If the character of Kit gets caught twice by the police, he will be put in prison. The seriousness of theft and murder are counterbalanced with the "fun" and challenge of picking a pocket. So though the attempt is to try to teach the public about Dickens and his characters—people who would not normally be interested—the program ends up making the plight of the sick and the poor in Victorian London into a game.

However, when visiting the Dickens' House Museum in London, Duckworth's comments about the scholarly nature of the literary tourism industry ring more true than Urry's. The library, which is located in the basement of the Museum, houses a large collection of Dickens' rare books, manuscripts and even the book of menus that his wife published. The Museum is clearly dedicated to the scholarship of Dickens, and the information plates next to the items in the museum do their best to explain some of the circumstances that influenced Dickens' life, both personally and on a national level.

Comparing these two experiences, the Dickens' House Museum and the Dickens computer game, it appears that the

simplification, the dumbing-down of authors and their characters, comes when (with good intentions or not) people try to adapt and make the texts accessible to children or the masses. Though this does not need to be the case, it often seems that those who create the attractions or programs feel that the two groups are unable to grasp more complex issues and contexts—or that the drier history will be unable to hold their attention. Yet these assumptions may be right. Some tourists have neither the time nor the patience to read lengthy information signs; they want creative stimulation of the senses and imagination.

Scholars have studied the tendency of tourists to prefer entertainment to analyzation; often, however, in an effort to appeal to a wider audience, literary sites engage in what is termed "quotation." In his article, "James Joyce and Tourism in Dublin: Quotation and the Mass Commodification of Irish Culture", he says that "This process of quotation is part of a familiarizing and dehistoricizing project which aims to reduce complex discourses to easily consumed and evacuated commodities" (136). He asserts that this form of literary tourism takes complex texts and breaks them down into a product that tourists can categorize and consume; taking a work out of context and employing it for the use of quotation removes the possibility

for academic discourse. Thompson even goes so far as to say "the procedure of quotation...as it shows itself in tourist discourse is an instance of a sort of faulty mimesis; it is a rip-off, or cheap knock-off of the traditional literary canon" (136). As an example, on the Jane Austen's House Museum website, the homepage quotes a line from *Emma* which says, "It was a sweet view—sweet to the eye and the mind." Above the quotation is a photograph taken from within the house looking outdoors; a small bouquet of flowers sits in the windowsill. Taken in this context, the reader might understand the quotation to be referring to Jane Austen's house in Chawton, not to fictional Donwell Abbey, which belonged to Mr. Knightly in *Emma*. However, there is a sort of "brand image" ("The Romance of Simulation" 21) of Jane Austen that attracts readers, and it is often attached to the scenery of the English countryside. This quotation from *Emma* and the accompanying picture embody the connection that readers make between the text and the landscape.

Tourist organizations certainly understand that the reader often makes this connection between the text and the scenery; brochures often suggest that the setting is inseparable from the author or the text. As Spurgeon Thompson says in "The Romance of Simulation: W.B Yeats and the Theme-Parking of Ireland," there is often an "inability to narrate a literary figure's

biography without including place names or descriptions. The author is collapsed into the landscape and scenery" (23). This is often the case with authors like Emily Brontë, whose *Wuthering Heights* depends so heavily on the scenery for the mood of the book. When searching through tourist media, it's very difficult to find any material that does not mention either the wild moors or the quaint village of Haworth that is so far away from modernity. The tourist can take walking tours of "Brontë Country," where "there are many routes through the countryside which inspired the Brontë's, such as Top Withens" ("Visit Bradford"). The scenery in the brochure pictures open expanses of hilly fields, often with flowers and mossy rocks dotting the landscape; not a single person mars the countryside. The scenery appears pure and untouched.

Similarly, the article "Jane Austen and Her World," offers the reader tips on how to properly see all of "Jane Austen Country." According to the text, "A tour of 'Jane Austen Country' in the historic and beautiful South of England will undoubtedly enhance the experience of reading her novels (or seeing the films) and offer a glimpse of life as Austen knew it" (Dorn 22). The article "Wordsworth Slept Here" does much the same thing; it describes how a great deal of the charm of the literary country comes through the allure of the landscape. The

author says that "The reason most people come to the Lake District, though, is not to look at old houses but to walk in the countryside and take in the views" (James 35). Because Wordsworth used the surrounding scenery as inspiration, literary pilgrims now want to do the same. To walk in the footsteps of Wordsworth, to view the countryside that inspired his poetry—these are ways for the tourist (and reader) to feel a deeper connection with the text. Even those who are not intimately familiar with Wordsworth's work bask in the aura of a landscape made famous. The author of the article himself is unable to stay away from the dreamy imagery of the place; he says that "the village is romantic in winter, with the bracing scent of coal fires hanging in the frosty mist" (James 38).

Some tourists are not content to just experience the scenery or tour the museums; they want to be able to immerse themselves into either the life or the novels of their favorite authors—such as with the Jane Austen Festival in Bath. More than anything, simulation by the tourists themselves signals a kind of escapism; readers seem to find a kind of romanticism in previous eras that is lacking in modern society. One woman, connected with the Jane Austen Centre in Bath, specifically works with regency era photography; she is responsible for making literary escapism real for tourists. Christine

Sweetman's website advertises: "Put yourself in the picture, Become Mr. Darcy or Elizabeth Bennett." She takes visitors out into "Jane-esque" areas and photographs them. She advertises that the full package includes:

Pick-up from Totnes train station, photo session and costume make-over- 6 prints each and 1 large print, and a Regency tea in costume in a lovely house. Then change back into plain clothes and drive to some film locations around Devon and take in some stunning scenery with a stop for a cream tea or picnic depending on weather, and a shot of you in front of a beautiful Devon backdrop ("Jane Austen Photography).

There is quite an appeal for this type of an outing; the time period of Elizabeth Bennett appears simpler, where the main concern for a woman was making a prudent match and for a man was managing his estate (or so it may appear to the modern reader). Whereas a modern member of society is constantly bogged down with careers and other responsibilities, the world of Jane Austen is blissfully free of technology. Simulation, for some, could just be a way to escape modern worries and duties.

But what happens when this act of simulation breaks with authenticity and relocates completely? This is the case with "Dickens on the Strand," a festival that takes place every year

in the United States in Galveston, Texas. Though, as Jordan Breal says in his article, "Galveston doesn't, of course, have any claim to Dickens," (222) the festival is still one of the most popular and successful in the state. This could be due, in part, to the fact that many Americans may never have the opportunity to travel overseas to England to experience an "authentic" Dickens festival. But this notion of simulation is disturbing to some extent, for the fact that, as was mentioned earlier, it trivializes a lot of the seriousness of some of Dickens' texts. For the most part, the festival in Galveston focuses on the brighter holiday texts—it is, after all, celebrated at the beginning of December, near Christmas time. The festival also trivializes, to some extent, the Victorian time period. For instance, "A mourning Queen Victoria...reigns over the festivities, knighting gentlemen in the crowds and leading the parades. Her loyal subjects—who come dressed as Beefeaters, pickpockets, and urchins—can...sip cordials at the holiday ball" (Breal 222).

The United States is not unique in its Dickens simulation, however. In Chatham, county of Kent, England, a theme park entitled "Dickens World" opened on the 25 May 2007. The idea of the attraction is to give the visitor a look into the time of Dickens, to experience meeting the reader's favorite characters

and understand life as it was during the author's lifetime. On the main webpage the site advertises, "jump on board the Great Expectations Boat Ride for splashing good fun, take a trip back in time to a Victorian School complete with nasty schoolmaster or get spooked in The Haunted House of 1859" ("Dickens World"). The practice of simulation, in this case, clearly follows the idea of the literature being "ignored or trivialised" (Urry 102). Even more so, it becomes easy to see the image the creators want the public to have of Dickens; his world is quaint, scary at times, but ultimately distant. The social commentary of Dickens' work is completely left out; in fact, the whole world is available for corporate hire. For example, the website has a special feature, under the "Discover Dickens World" tab, where the visitor can click on an interactive map to get a description of the various attractions. One of the descriptions says, "Britannia Theatre: An animatronic show for the opportunity for all visitors to be introduced to Charles Dickens' most loved characters. Evening events and corporate functions also catered for" ("Dickens World").

It is always useful to get a first hand opinion on these matters of what is effective in literary tourism and what is not; this past semester, on a study abroad trip to London, several students and I had the opportunity to visit a number of

"literary" spots both in the city of London itself and at other locations within England. So after the students had visited the tourist attractions, they were asked to explain both their expectations and the results of those expectations. There was a great variety in both the expectations and results of those expectations. Together, the three respondents visited the Charles Dickens Museum in London, Jane Austen's House Museum in Chawton, The Jane Austen Centre in Bath, William Shakespeare's Home in Stratford-upon-Avon, the Globe Theatre in London and the Sherlock Holmes Museum in London. When asked about her expectations, the first respondent answered, "I expected to learn some history about the authors and the characters they wrote about...hoped to see some relics of the life and tiems [sic] of the author" (Herrick). Respondent one's expectations fit into Spurgeon Thompson's idea of "quotation." She wasn't really looking for an analyzation of works and texts, but simply some interesting facts to supplement her limited knowledge about the authors and their work. Respondent one was not disappointed; she answers, in response to the question, "Did the sites live up to you expectations?" that "Yes, all were informative and easy to navigate...the info provided at each place went above and beyond my expectations."

Respondents two and three had much the same answers as respondent one; both thought that they would learn some fact about the authors. Additionally, however, respondent three—who describes herself as having a great liking for Jane Austen—expected to see “Jane’s clothes and memorabilia” (Hall). She wanted the satisfaction of knowing that the items she looked at in Jane Austen’s home were authentic—either Austen’s actual possessions or ones of the same time period. She says that her expectations were fulfilled: “all of the artifacts [sic] even if they didn’t belong to Jane or her kin [sic] they still looked as if they did” (Hall). What was important to respondent three was whether the house looked authentic; which it obviously did.

All three respondents were asked to explain one factor about their trips that stood out to them; all chose one aspect, discussed in this paper, to which tourist agencies attempt to appeal. Respondent one remarked about the quaintness of the train ride from Winchester to Chawton; she commented that the journey “gave it a more ‘Jane-esque’ feeling to the whole trip” (Herrick). Her description goes along with the idea of departure; the uniqueness of the trip, the fact that it differed drastically from her everyday life—that it felt as if it belonged in the time period of Jane Austen—was what appealed to her. Respondent two commented on the beauty of the scenery

around Shakespeare's birthplace; she said that the walk between his birthplace and Anne Hathaways' house was very beautiful, and she really enjoyed the town and the landscape. This really goes along with Thompson's idea of the landscape being marketed alongside the author and the author's works; the scenery of Stratford was what stood out to the student, what made the literary site seem authentic. Respondent three commented that the regency tea rooms at the Jane Austen Centre in Bath stood out to her; she was excited to have the opportunity to drink "Jane tea,"—for the Jane Austen Centre has their own brand of Jane Austen tea. She said, "It just felt right, the tables and chairs, it was all so intimate and yet gorgeous" (Hall). Her reactions go along with the idea of simulation; she had the opportunity to participate in a ritual which, to her, fit into another culture and era.

In my personal experience, the factor that stood out to me the most was the various ways in which the literary sites tried to sell the experience of the text or the author in the gift shop. At the Jane Austen Centre in Bath, I saw many different items for sale: bookmarks with quotes from various books written by Austen, magnets with pictures of actors from the film adaptations of books like *Pride and Prejudice*, Elizabeth Bennett hand crème, Mr. Darcy handmade soap. It was interesting the way

that the literary sites were attempting to package and sell the experience of the books—through mediums completely separated from any significance in the text. After all, there is no mention made in *Pride and Prejudice* about soap unique to Mr. Darcy.

However, there were some items that did seem to link to the text in some way; part of the culture involves the ceremony of tea, especially in the fictional worlds that Austen creates. Therefore several different brands of Jane Austen tea were sold at the shop. Yet it is interesting that the ritual of tea is something that readers often connect with the world of Jane Austen, more so than any other everyday practice that the characters engage in. The Centre obviously feels confident in the success of marketing the tea to tourists.

Clearly literary tourist attractions are using the techniques discussed in this paper to attract visitors; they are simulating the lives of authors and characters, marketing the landscape of the attractions, and emphasizing the uniqueness of the sites to create a sense of departure for the guests—and these techniques are working. The literary attractions allow the tourists to further immerse themselves into their favorite books; however, sometimes there is a loss of discourse around the work, and complicated issues become severely simplified.

Yet if literary tourism is to survive, perhaps this is a necessary evil with which scholars will have to cope.

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Questionnaire for Ball State Study Abroad Students in Spring
2008

Questions:

1. What literary sites did you visit?
2. What were your expectations?
3. Did the sites live up to your expectations? Explain why or why not.
4. Was there a feature of the sites or travel to the sites that stood out to you?
5. Was there anything available for purchase at these sites? If so, did you buy anything (souvenirs, food, tours)? If not, was there anything you wanted to buy?

Respondent 1:

1. Charles Dicken's house, Jane Austen house in Chawton, Jane Austen Centre in Bath, Sherlock Holmes Museum, (I think that's all but I feel like I'm missing one...)
2. I expected to learn some history about the authors and the characters they wrote about...hoped to see some relics of the life and times of the author.
3. Yes, all were informative and easy to navigate. The staff at each location was friendly and helpful. The info provided at each place went above and beyond my expectations.
4. I liked taking the train to Winchester/Chawton...gave it a more "Jane-esque" feeling to the whole trip.
5. You want the full list? lol Well, for me personally, I bought thimbles for my collection at all the places; bought a bag at the Jane Austen house in Chawton; a mug at the JA Centre in Bath; and a magnifying glass necklace at the Sherlock museum.

Additionally, respondent one was asked the question "At any of the places you went, were there any people dressed up in period costume? Or did any of them show you how to use any "old time" machinery or anything of that sort?"

The only other place where there was a person in costume was at Shakespeare's birthplace. There was a man there who demonstrated how Shakespeare's dad made gloves way back in the day.

With the SH museum, there were ladies dressed up in the gift shop, but that was more their work uniform than anything. They didn't act or talk like they were from the period. However, there was a "constable" who opened the door for us and he did, and of course the man portraying Holmes did as well (I liked him lol)

Respondent 2:

1. Sherlock Holmes Museum, Stratford-upon-Avon, The globe
2. For the Sherlock Holmes Museum I didn't actually know what to expect since it's a museum dedicated to a fictional character. In Stratford-upon-Avon and the globe theater I expected to learn a lot about the authors early years and the time period he lived in.
3. They pretty much lived up to my expectation. The Sherlock Holmes museum was interesting. It was informative and gave you a better understanding of the character. It was interesting to see a lot of the things I read of in the stories. Stratford had it's issues but that didn't factor into my expectations. Both the his birthplace and Ann Hathaway's house were fun and Informative. The globe was gorgeous. I would love to see a play there.
4. I enjoyed the walk from the his birthplace to the cottage. It cut through the town and the county around it. It was a beautiful walk. It would have been better if we had not gotten lost.
5. Yes there were lots of things you could purchase. I got a measuring tape key chain, a book mark, a hat and a trick Brandy glass at the Sherlock Holmes museum. I got a book at Ann Hathaway's cottage and some insult buttons at the Birthplace center. I bought a Macbeth bag at the globe.

Respondent 3:

1.) All of the Jane centers!!! and the Dickens house with the class. Stratford upon Avon (which sucked ;-))

2.) I was a Jane freak so i expected sooo much out of it. I expected there to be history out the wazzo and Jane's clothes and memorabilia. I didn't expect to much out of Stratford or the dickens house just because I'm not that into the bard or Dickens.

3.) All of the Jane sites did, there were little old ladies in Chawton that were so helpful. Also all of the artifacts even if they didn't belong to Jane or her kin they still looked as if they did. As far as Stratford is concerned they can suck my big toe... Ann's house was the only good part of the excursion (and the funny videos we took hating the country.) There was no signage and Shakespeare's house was cool, people in period clothes, but I felt like they weren't taking care of it (I actually thought I would fall through the second floor.)

4.) I think having tea at the Jane Center in Bath! It was amazing, I even drank Jane tea lol. It just felt right, the tables and chairs, it was all so intimate and yet gorgeous.

5.) OMG wow..i need to look for this one..(digging deep in all her crap). I bought something at both the Jane sites (yes were on a first name basis). I bought books and a quill with ink in chawton. I bought a mug in Bath. I also almost bought a dirty book with "what happened behind the scenes with Mr. D and Lizzy" lol. Oh and I bought mints at Shakespeare's home...the only thing sweet on the trip.